

149963

CONCOURS DU CONSERVATOIRE NATIONAL DE MUSIQUE DE PARIS.
(ANNÉE 1901)

Hommage à Monsieur Théodore DUBOIS

*Membre de l'Institut - Directeur du Conservatoire
National de Musique et de Déclamation.*



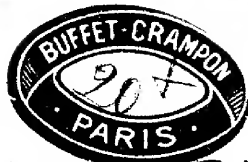
Trompette Chromatique en Fa

avec accompagnement de Piano

PAR

CAMILLE ERLANGER

Prix



Le même pour Cornet à Pistons.

Paris, EVETTE & SCHAEFFER, Editeurs

18 et 20, Passage du Grand Cerf

Déposé selon les traités internationaux. Tous droits d'exécution, de reproduction et d'arrangements réservés

Hommage à Monsieur Théodore DUBOIS
Membre de l'Institut - Directeur du Conservatoire National de Musique et de Déclamation

SOLO

DE

TROMPETTE CHROMATIQUE EN FA

Concours du Conservatoire National de Musique
(Année 1901)

avec accompagnement de PIANO

PAR CAMILLE ERLANGER

Molto moderato M. 63 = 

TROMPETTE

PIANO

p

molto sostenuto.

cresc poco a poco.

p cresc poco a poco

mf

Rit.

p



Tempo.

p et. expressif

Tempo.

pp

mf

Poco rit.

Poco meno lento.

pp

p

ff

PP Poco rit.

mf

ff

8

3

First system of musical notation. It consists of a single treble staff and a grand staff (treble and bass). The treble staff has a melodic line with some grace notes. The grand staff features a complex accompaniment with many beamed sixteenth notes. A dynamic marking *mp* is present in the treble staff. An *8va* marking is above the first few notes of the treble staff.

Second system of musical notation. It consists of a single treble staff and a grand staff. The treble staff has a melodic line with a *Poco rit.* marking above it and a *mp* dynamic marking. Below the treble staff, the text *molto legato.* is written. The grand staff has a bass line with a *p* dynamic marking.

Third system of musical notation. It consists of a single treble staff and a grand staff. The treble staff has a melodic line with a *Tempo.* marking above it. The grand staff has a bass line with a *p* dynamic marking.

Fourth system of musical notation. It consists of a single treble staff and a grand staff. The treble staff has a melodic line with a *Poco rit.* marking above it and a *mp* dynamic marking. The grand staff has a bass line with a *mp* dynamic marking. At the bottom of the system, there is a marking *8va bassa* with a dashed line pointing to the bass line.

Tempo. *accelerando un poco.*

crescendo.

mP *crescendo.*

Tempo. *accelerando un poco.*

Poco rit.

(2)

1º tempo.

ff


ff 1º tempo.

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

Second system of musical notation, measures 5-12. The music continues in 3/4 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The system includes the markings *diminuendo.*, *dolce.*, and *mp*.

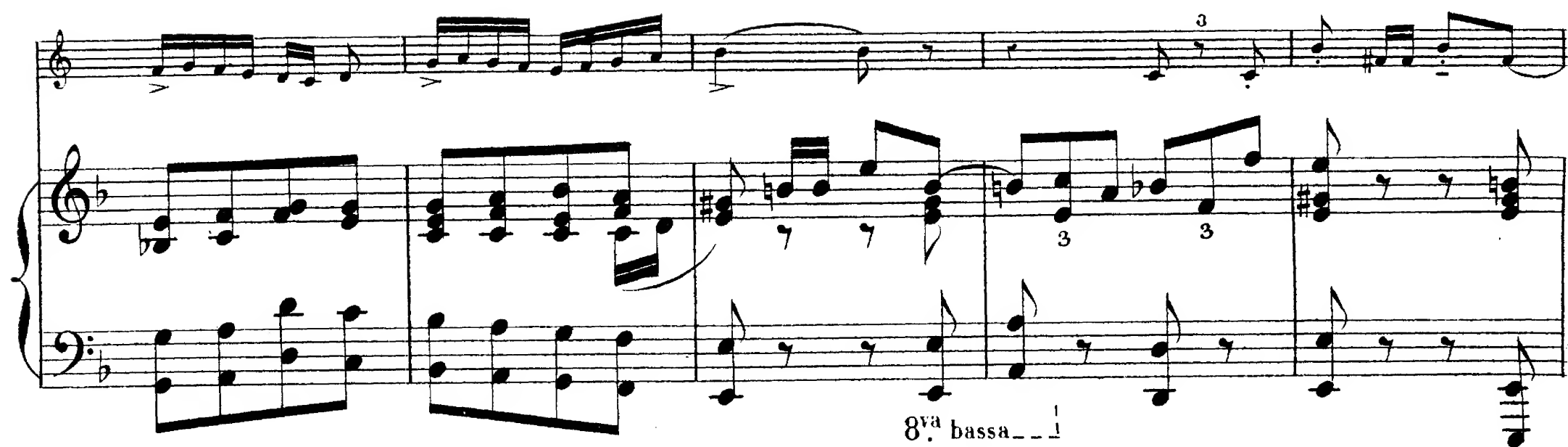
Third system of musical notation, measures 13-20. The music continues in 3/4 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The system includes the markings *Rit.*, *p*, and *p Rit.*.

Fourth system of musical notation, measures 21-28. The music continues in 3/4 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The system includes the markings *Rit poco a poco.*, *p*, and *pp*.

All^o Mod^{to} 126 = 

cresc *p* *poco a poco*

f



First system of musical notation. It consists of a single treble staff and a grand staff (treble and bass staves). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The grand staff features a complex accompaniment with chords and moving lines in both hands. A dynamic marking *8^{va} bassa* is present below the bass staff.



Second system of musical notation, continuing the piece with similar melodic and harmonic development in the treble and grand staves.



Third system of musical notation, featuring more intricate triplet patterns and chordal textures across the staves.



Fourth system of musical notation. The treble staff begins with a *mp* (mezzo-piano) dynamic marking and a *crescendo.* instruction. The grand staff continues with dense harmonic accompaniment. The system concludes with a *P* (piano) dynamic marking and a *crescendo.* instruction.


Poco rit.

Poco rit.

Tempo.

ff

8

Poco meno allegro 116 = 



mf très chanté.




mf un poco crescendo.

un poco crescendo.

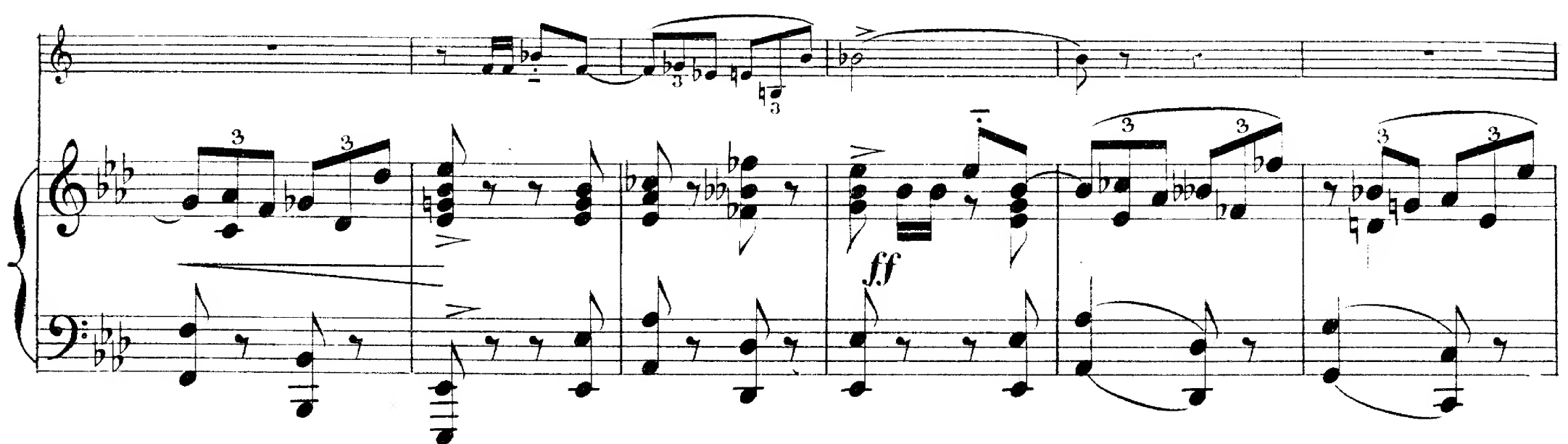
Poco rit.



Tempo.

p très chanté.

p



poco allargando. Tempo. *ff*

poco allarg. Tempo. *ff*

allargando poco a poco.

f

Moderato, un poco largo.

ff

allargando.

MORCEAUX IMPOSÉS AUX CONCOURS PUBLICS

DU

Conservatoire National de Musique de Paris

PUBLIÉS CHEZ

EVETTE & SCHAEFFER Editeurs, Passage du G.^d Cerf.

	Années	Net.		Années	Net.
C. ROSE, Concertino (C.M. Weber op. 26) pt Clarinette	1887	2 ^f 50	COQUARD, Mélodie pour Clarinette	1904	3
C. ROSE, Fant ^{ie} et Rondo (C.M. Weber op. 34) pt Clarin.	1890	2 ^f 50	H. DALLIER, Duo pour Contrebasse à Cordes	1904	3
E. JONAS, Concertino pour Cornet à pistons	1894	3.	E. MISSA, Morceau de Trombone	1904	2
E. BOURDEAU, 1 ^{re} Solo pour Basson	1894	3.	A. TAUDOU, Morceau de concours pour Basson	1904	3
E. JONAS, 1 ^{re} Fantaisie pour Cornet à Pistons	1895	3.	L. DIEMER, Légende pour Hautbois	1904	3
E. JONAS, 2 ^{re} Fantaisie pour Cornet à Pistons	1896	3.	M. COLOMER, Fantaisie-Légende pour Cor	1904	3
P. d'ILLIEMACHER, 1 ^{re} Solo pour Trompette	1897	3.	Ch. LEFEBVRE, Fantaisie Caprice pour Clar. Sib	1905	3
G. MARTY, 1 ^{re} Fantaisie pour Clarinette	1897	4.	H. DALLIER, Fête Joyeuse pour Trompette en Ut	1905	3
G. PIERNÉ, Solo de concert pour Basson	1898	4.	S. STOJOWSKI, Fantaisie pour Trombone Tenor	1905	3
E. PESSARD, 1 ^{re} Solo pour Trompette	1898	2 ^f 50	A. DESLANDRES, Introduction et Polonaise pt Hautb	1905	3
P. PUGET, Solo de Basson	1899	3.	Ch. LEVADE, Caprice pour Cornet à Pistons	1905	3
A. CHAPUIS, Solo de Trompette	1899	3.	C. CHEVILLARD, Allegro pour Cor (ou Violoncelle)	1905	3
A. MESSENGER, Solo de concours pour Clarinette	1899	3.	A. BERTELLI, Introduction et Rondo pour Basson	1905	4
P. ROUGNON, 1 ^{re} Solo de concert pt Cornet à pist.	1899	3.			
G. PFEIFFER, Solo de Trombone	1899	3.			
G. ALARY, Solo de Trompette	1900	3.			
G. HÛE, 1 ^{re} Solo de Cornet à pistons	1900	4.			
R. PUGNO, Solo de Cor	1900	3.			
BOURGAULT-DUCOUDRAY Fantaisie pour Basson	1900	3.			
A. HOLMÈS, Fantaisie pour Clarinette	1900	3.			
H. BUSSER, Pièce en Sib pour Hautbois	1901	5.			
C. ERLANGER, Solo de Trompette	1901	4.			
C. SILVER, Scherzo pour Cornet à pistons	1901	3.			
H. RABAUD, Solo de concours pour Clarinette	1901	3.			
F. THOMÉ, Fantaisie pour Cornet à pistons	1902	3.			
J. MOUQUET, Solo de concours pour Clarinette	1902	3.			
A. BLOCH, Fantaisie variée pour Basson	1902	3.			
G. CARRAUD, Lied pour Cor	1902	3.			
Max d'OLLONE, Solo de Trompette	1902	3.			
H. DALLIER, Fantaisie Caprice pour Hautbois	1903	3			
H. DALLIER, Allegro pour Basson	1903	3			
A. SAVARD, Morceau de concours pt Cornet à Pist	1903	3			
CROCÉ-SPINELLI, Solo de Trombone	1903	3			
P.V. de la NUX, Solo de concours pour Trombone	1900	2 ^f 50			